

CAVALLERIA RUSTICANA

MELODRAMMA IN UN ATTO

DI

G. TARGIONI - TOZZETTI e G. MENASCI

MUSICA DI

PIETRO MASCAGNI

Pezzi staccati, Fantasie e Trascrizioni per Pianoforte:

483 DE SIMONE C. — Coro d'introduzione, Riduzione facile	L. 7,—	613 Preludio	L. 6,—
498 MUGNONE L. — Motivi.	» 7,—	1378 DE SIMONE C. — Prima trascrizione facile	» 3,—
501 DE SIMONE C. — Siciliana, riduzione facile	» 4,—	1379 — Seconda trascrizione facile	» 3,—
502 — Strofe di Alfio, riduzione facile	» 4,—	1380 — Terza trascrizione facile	» 3,—
503 — Romanza di Santuzza, riduzione fa- cile	» 4,—	1381 — I, II e III trascrizioni riunite	» 6,—
504 — Scena, Coro e Brindisi, riduzione facile	» 5,—	1382 — Primo <i>pot-pourri</i> facile	» 6,—
509 Intermezzo sinfonico	» 3,—	1383 — Secondo <i>pot-pourri</i> facile	» 6,—
522 FUMAGALLI D. — Intermezzo - trascri- zione	» 3,—	1384 — Intermezzo facilissimo	» 2,—
523 AZZONI I. — Piccola trascrizione	» 6,—	1675 DE CRISTOFARO A. — Siciliana e Brindisi	» 3,—
523 FUMAGALLI D. — Trascrizione	» 8,—	1676 — Intermezzo e Coro	» 3,—
530 MENOZZI G. — Fantasia	» 7,—	1720 — Sortita di Alfio	» 4,—
558 BULL G. — Trascrizione facile	» 4,—	1721 — Preludio e Strofa di Santuzza	» 4,—
559 ANSCHUTZ J. — Melodie scelte	» 8,—	1722 — Duetto Santuzza e Turiddu. — Canzone di Lola. — <i>Addio alla</i> <i>mamma</i>	» 4,—
561 NEUSTEDT C. — Fantasia	» 7,—	1723 — Romanza e scena	» 3,—
585 TESSARIN A. — Trascrizione facile ed elegante	» 3,—	2361 DE FEO F. — Preludio	» 4,—

A QUATTRO MANI:

529 PRATESI F. — Melodie	L. 12,—
531 CELEGA N. — Fantasia	» 9,—
1751 DE CRISTOFARO A. — Preludio e Duetto di Santuzza e Turiddu. — Sortita di Alfio	» 7,—
1764 — — — Grande fantasia facile	» 8,—



Casa Musicale Sonzogno

SOCIETÀ ANONIMA - Capitale L. 1.500.000

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Trascrizione facile per Pianoforte di ITALO AZZONI

$\text{♩} = 60$
LARGO

p *legatissimo ma marcato*

p dolce *cres.* *di n.*

ANDANTE

f marcato

The musical score is written for piano and consists of four systems. The first system is in 3/4 time, marked 'LARGO' with a tempo of 60 beats per minute. It begins with a piano (*p*) dynamic and the instruction 'legatissimo ma marcato'. The melody is in the right hand, featuring a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. The second system continues the melody with various fingerings and slurs. The third system introduces a change in dynamics, starting with 'p dolce' (piano dolce), followed by a crescendo ('cres.') and then a dynamic shift to 'di n.' (diminuendo). The fourth system is marked 'ANDANTE' and begins with a forte (*f*) dynamic and the instruction 'marcato'. This section features a more rhythmic melody with many triplets in both hands.

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E. 525 S.

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First system of musical notation. Treble and bass staves. Treble staff has triplets of eighth notes. Bass staff has chords. Dynamics: *p* (piano) and *f* (forte).

Second system of musical notation. Treble and bass staves. Treble staff has eighth notes. Bass staff has chords. Dynamics: *dim. e rall.* (diminuendo e rallentando) and *p* (piano). Tempo: *ALLEGRETTO* (♩ = 72). A double bar line with a repeat sign is present.

Third system of musical notation. Treble and bass staves. Treble staff has eighth notes. Bass staff has chords. Dynamics: *dolce* (dolce) and *p* (piano).

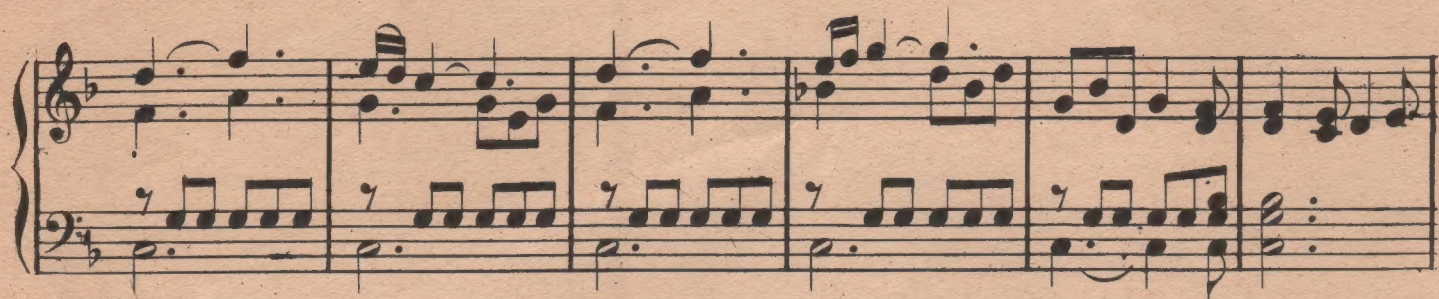
Fourth system of musical notation. Treble and bass staves. Treble staff has eighth notes. Bass staff has chords.

Fifth system of musical notation. Treble and bass staves. Treble staff has eighth notes. Bass staff has chords.

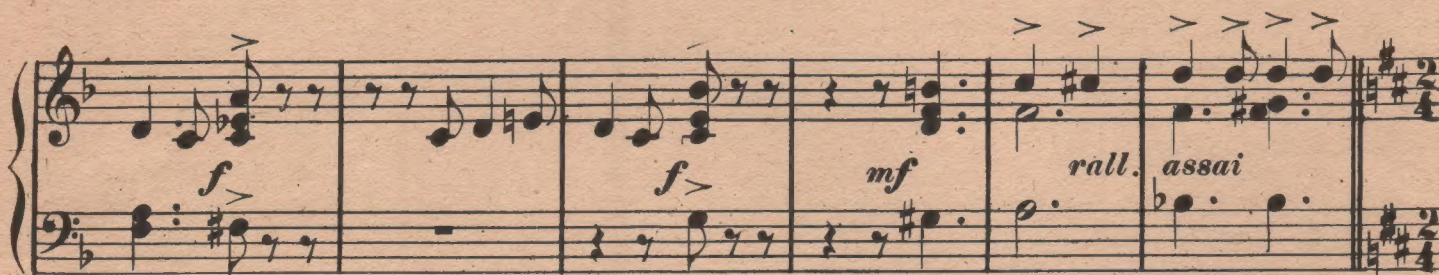
Sixth system of musical notation. Treble and bass staves. Treble staff has eighth notes. Bass staff has chords. Dynamics: *poco rit.* (poco ritardando) and *a tempo*.



First system of musical notation. Treble and bass staves. The treble staff features a melodic line with triplets and a *delicato* marking. The bass staff provides a harmonic accompaniment with chords and eighth notes.



Second system of musical notation. Treble and bass staves. The treble staff continues the melodic line with various note values. The bass staff features a steady eighth-note accompaniment.



Third system of musical notation. Treble and bass staves. The treble staff includes dynamic markings *f*, *f*, *mf*, and *rall. assai*. The system concludes with a key signature change to two sharps (F# and C#) and a 2/4 time signature.

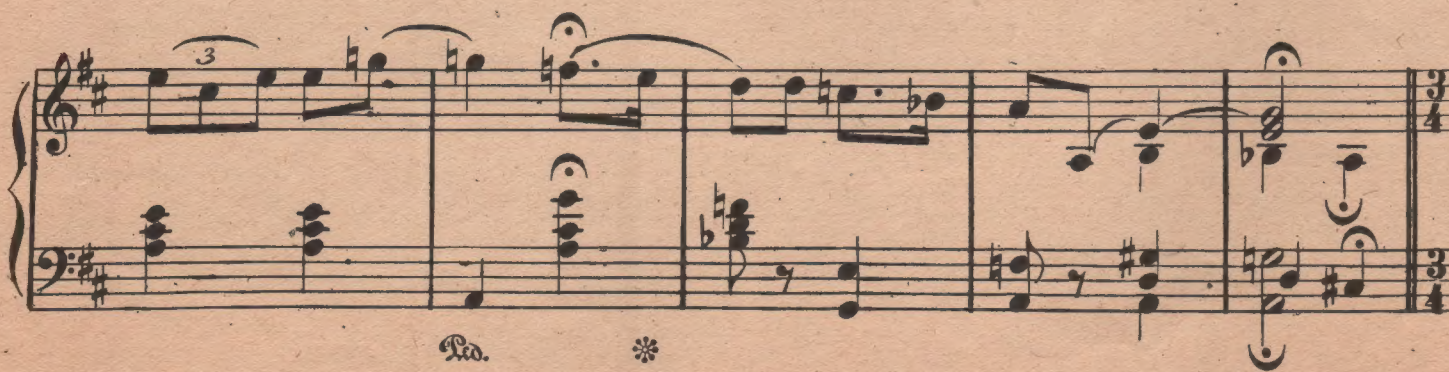
ASSAI SOST.^{to} (♩ = 50)



Fourth system of musical notation. Treble and bass staves. The treble staff begins with a *mf* marking, and the system ends with a *p* marking. The key signature remains two sharps and the time signature is 2/4.



Fifth system of musical notation. Treble and bass staves. The treble staff includes the marking *più f* and *cres. ed animando*. The system features triplets in both staves.



Sixth system of musical notation. Treble and bass staves. The treble staff includes triplets. The system concludes with a 3/4 time signature.

Ad.



AND.^{te} SOST.^{to}

First system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a 3/4 time signature. Bass staff has a key signature of one sharp (F#) and a 4/4 time signature. The music features triplets in both staves. Dynamics include *p* (piano) and *cres.* (crescendo). The tempo/mood is marked *AND.^{te} SOST.^{to}*.



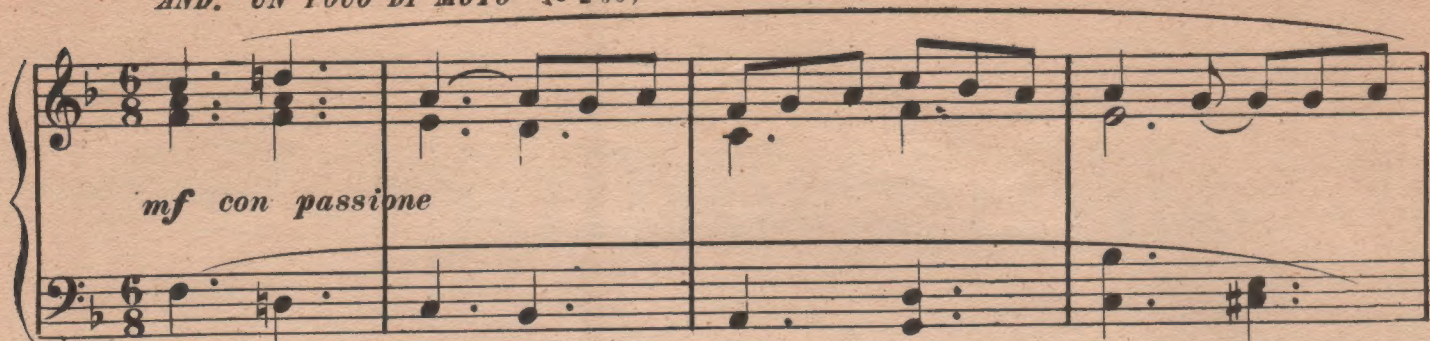
Second system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a 3/4 time signature. Bass staff has a key signature of one sharp (F#) and a 4/4 time signature. The music features triplets in both staves. Dynamics include *ff* (fortissimo) and *con espansione* (with expansion). The tempo/mood is marked *AND.^{te} SOST.^{to}*.



Third system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a 3/4 time signature. Bass staff has a key signature of one sharp (F#) and a 4/4 time signature. The music features triplets in both staves. Dynamics include *ff* (fortissimo) and *con espansione* (with expansion). The tempo/mood is marked *AND.^{te} SOST.^{to}*.

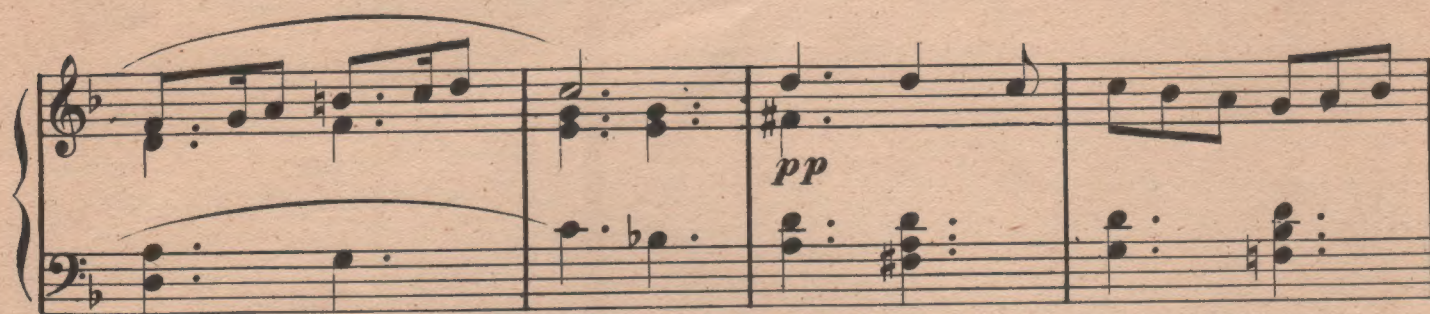


Fourth system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a 3/4 time signature. Bass staff has a key signature of one sharp (F#) and a 4/4 time signature. The music features triplets in both staves. Dynamics include *poco ritenuto* (slightly slowed) and *rall. molto* (very slowed). The tempo/mood is marked *AND.^{te} SOST.^{to}*.

AND.^{te} UN POCO DI MOTO (♩ = 60)

mf con passione

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is 6/8. The music features a series of chords and moving lines in both hands, with a dynamic marking of *mf con passione*.



pp

The second system of musical notation continues the piece. It features a series of chords and moving lines in both hands. The dynamic marking *pp* (pianissimo) is present in the middle of the system.



doloroso

The third system of musical notation continues the piece. It features a series of chords and moving lines in both hands. The dynamic marking *doloroso* (dolorous) is present in the middle of the system.



cres. e rall. *ff sostenuto e grandioso*

The fourth system of musical notation continues the piece. It features a series of chords and moving lines in both hands. The dynamic marking *cres. e rall.* (crescendo and rallentando) is present in the middle of the system, and *ff sostenuto e grandioso* (fortissimo, sustained and grandioso) is present in the second half of the system.



The fifth system of musical notation continues the piece. It features a series of chords and moving lines in both hands.

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a complex, rapid sixteenth-note passage. The bass staff contains a slower, more rhythmic accompaniment. The word *rall.* is written above the treble staff in the second measure.

The second system of musical notation continues the piece. The treble staff features a melodic line with long, sweeping slurs. The bass staff has a steady eighth-note accompaniment. The dynamic marking *pp* *dolcissimo* is written in the first measure of the treble staff.

The third system of musical notation shows a change in texture. The treble staff has a dense, rapid sixteenth-note texture. The bass staff has a more active accompaniment with some syncopation. The dynamic marking *f* is in the first measure, and *cres.* appears in the third measure. There are also some markings that look like *Do.* below the bass staff.

The fourth system of musical notation features a very dense and powerful texture. The treble staff is filled with rapid sixteenth-note chords. The bass staff has a strong, rhythmic accompaniment. The dynamic marking *fff* is in the first measure. The system ends with a double bar line and a small asterisk-like symbol.

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- 492 Riduzione per Canto e Pianoforte . . . L. 30,—
493 *Idem*, per Pianoforte solo . . . » 25,—
505 *Idem*, per Canto e Pianoforte, testo tedesco . . » 54,—
701 *Idem*, per Pianoforte a quattro mani . . . » 30,—
1063 *Idem*, per Canto e Pianoforte, testo spagnolo . . » 30,—

PEZZI STACCATI PER CANTO E PIANOFORTE:

- 506 Siciliana, Tenore . . . L. 5,—
507 Scena e sortita di Alfio, Baritono . . . » 7,—
508 Romanza e scena, Soprano . . . » 5,—
510 Brindisi di Turiddu, Tenore . . . » 6,—
564 ZEPLER — Intermezzo Sinfonico, riduzione in chiave di Sol, parole di Mehring . . . » 4,—
608 Stornello di Lola, Mezzo Soprano . . . » 4,—
913 *Ave Maria* in chiave di Sol (Soprano o Tenore) dal celebre intermezzo . . . » 3,—
1026 *Ave Maria* adattata all'Intermezzo, Sopr. o Tenore » 3,—
1870 Gran Duetto (Santuzza e Turiddu) *Bada Santuzza* » 7,—
1871 Duetto (Santuzza e Alfio) *Turiddu mi tolse l'onore* » 5,—
1872 Addio alla madre (Tenore) . . . » 4,—

PEZZI STACCATI, FANTASIE E TRASCRIZIONI PER PIANOFORTE:

- 483 DE SIMONE C. — Coro d'introduz. riduz. facile L. 7,—
498 MUGNONE L. — Motivi . . . » 7,—
499 CELEGA N. — Grande Fantasia (Op. 247) . . » 10,—
501 DE SIMONE C. — Siciliana, riduzione facile . . » 4,—
502 — Strofe di Alfio, riduzione facile . . . » 4,—
503 — Romanza di Santuzza, riduzione facile . . » 4,—
504 — Scena, Coro e Brindisi, riduzione facile . . » 5,—
509 Intermezzo sinfonico . . . » 3,—
522 FUMAGALLI D. — Intermezzo — trascrizione » 3,—
523 AZZONI I. — Piccola trascrizione . . . » 5,—
528 FUMAGALLI D. — Trascrizione . . . » 8,—
530 MENOZZI G. — Fantasia . . . » 7,—
558 BULL G. — Trascrizione facile . . . » 4,—
559 ANSCHUTZ J. — Melodie scelte . . . » 8,—
561 NEUSTEDT C. — Fantasia . . . » 7,—
585 TESSARIN A. — Trascrizione facile ed elegante » 3,—
613 Preludio . . . » 6,—
1378 DE SIMONE C. — Prima trascrizione facile . . » 3,—
1379 — Seconda trascrizione facile . . . » 3,—
1380 — Terza trascrizione facile . . . » 3,—
1381 — I, II e III trascrizioni riunite . . . » 6,—
1382 — Primo *pot-pourri* facile . . . » 6,—
1383 — Secondo *pot-pourri* facile . . . » 6,—
1384 — Intermezzo facilissimo . . . » 2,—
1675 DE CRISTOFARO A. — Siciliana e Brindisi . . » 3,—
1676 — Intermezzo e Coro . . . » 3,—
1720 — Sortita di Alfio . . . » 4,—
1721 — Preludio e strofa di Santuzza . . . » 4,—
1722 — Duetto Santuzza e Turiddu — Canzone di Lola - *Addio alla mamma* . . . » 4,—
1723 — Romanza e scena . . . » 3,—
2361 DE FEO F. — Preludio . . . » 4,—

FANTASIE E TRASCRIZIONI PER PIANOFORTE A QUATTRO MANI:

- 529 PRATESI G. — Melodie . . . L. 12,—
531 CELEGA N. — Fantasia, trascrizione . . . » 9,—
1751 DE CRISTOFARO A. — Preludio e Duetto di Santuzza e Turiddu — Sortita di Alfio . . » 7,—
1764 — Grande fantasia facile . . . » 8,—

FANTASIE E TRASCRIZIONI PER DIVERSI ISTRUMENTI:

- 511 Corrado L. — Trascrizione per Mandolino con accompagnamento di Pianoforte . . . » L. 8,—
512 PASTORI RUSCA G. — Motivi trascritti per Mandolino o Violino con accomp. di Pianoforte » 6,—
521 FURINO F. — Trascrizione per Violoncello con accompagnamento di Pianoforte . . . » 8,—
524 ALBANO M. — Intermezzo, trascrizione per Arpa » 4,—
525 MUGNONE F. — Trascrizione per Violino, con accompagnamento di Pianoforte . . . » 8,—
560 HERMAN A. — Fantasia Siciliana per Violino e Pianoforte . . . » 8,—
572 NICOLAI R. — Trascrizione per Mandolino e Pianoforte . . . » 4,—
574 MALDURA G. B. — Trascrizione per Mandolino o Violino con accompagnamento di Pianoforte » 8,—
593 PASTORI RUSCA G. — Siciliana, riduzione per Mandolino con accompagnamento di Chitarra » 3,—
910 BASTINI E. — Fantasia per Violino e Pianoforte » 8,—
911 REINHARD A. — Intermezzo Sinfonico per Violino e Pianoforte . . . » 4,—
912 — *Idem*, per Violino, Violoncello, Harmonium e Pianoforte . . . » 5,—
1253 CAROSIO E. — Intermezzo per Mandolino o Violino con accompagnamento di Chitarra . . » 2,—
1277 — Intermezzo per Mandolino solo . . . » —,80
1292 — Intermezzo per Violino o Mandolino con accompagnamento di Pianoforte . . . » 2,—
2340 DELLI PONTI R. — Romanza di Santuzza « *Voi lo sapete o mamma* ». Trascrizione per Violino e Pianoforte . . . » 3,—
2364 SETTEMBRI A. — Siciliana per Mandolino con accompagnamento di Chitarra . . . » 2,—
2363 — Siciliana per Mandolino solo . . . » —,80
2366 — Addio alla madre per Mandolino con accompagnamento di Chitarra . . . » 2,—
2365 — Addio alla madre per Mandolino solo . . » —,80
2368 — Stornello di Lola per Mandolino con accompagnamento di Chitarra . . . » 2,—
2367 — Stornello di Lola per Mandolino solo . . » —,80

RIDUZIONE PER PICCOLA BANDA:

- 1531 PENNACCHIO G. — Fantasia . . . L. 20,—

RIDUZIONI PER ORCHESTRA:

RIDUZIONE PER GRANDE ORCHESTRA:

- 629 BONICIOLO R. — *Pot-pourri* (sola partitura) . L. 20,—

RIDUZIONI PER PICCOLA ORCHESTRA:

- 1760 ALBISI G. — Fantasia . . . L. 10,—
1805 — Intermezzo . . . » 6,—
1812 — Preludio e Siciliana . . . » 8,—

RIDUZIONI PER TRIO:

- 1760 ALBISI G. — Fantasia . . . L. 6,—
1805 — Intermezzo . . . » 5,—
1812 — Preludio e Siciliana . . . » 6,—

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